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For *byrdu-scrūd* (l. 2661) Prof. Harrison suggests *beadu-scrūd* = battle-shirt (cf. 453).

The crux 3063½ ff. he would clear up as follows: For the first three words read *Wundrað hwät þonne*, and translate 'The valiant earl wondereth then through what he shall attain his life's end, when he no longer may live. . . . So Beowulf knew not (wondered how) through what his end should come,' etc.

L. 3147 he suggests *wind-blonda lāt*, which would afford a parallel to *swögende léc*, suggested by Bugge.

In conclusion we desire to thank Prof. Harrison for this most timely and scholarly addition to his Beowulf labors, and to urge him to give us, very soon, a corrected and emended text, bringing his quantities and his notation to that high level reached in his glossary and notes.

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Euripides' *Alcestis*, edited by MORTIMER LAMSON EARLE, Doctor in Philosophy of Columbia College, Instructor in Greek at Barnard College, New York. Macmillan & Co., London and New York, 1894.

This little work, though intended for use in schools, has some of the features of a critical edition, and therefore merits more than casual notice in this Journal. The author is evidently one who weighs and tests his conclusions independently, and his book shows a degree of originality which is decidedly refreshing, especially in a school edition of so well known a play. The introduction is brief and clear, and is well adapted to interest and stimulate the student. Dr. Earle is a zealous opponent of the 'no-stage theory' of Dörpfeld, but the argument drawn from the analogy between the theatre and the Pnyx, upon which he lays so much stress (Introd., pp. xxxiv-xxxvii), does not seem very conclusive. Until the site of the Pnyx is determined with absolute certainty, the believers in Dörpfeld's view will refuse to attribute any great weight to the argument; and supposing that Messrs. Crow and Clarke are right in their identification, it is hard to see why the resemblance between Pnyx and theatre need extend to the arrangement of the stage. On the other hand, the argument as to the number of stage-doors necessary for the performance of some of the tragedies (ib., pp. xxxviii-xli) deserves more attention than it has hitherto received from the adherents of the Dörpfeldian theory. But the weightiest evidence in favor of the existence of a stage is surely the strong and persistent tradition that the actors spoke from some kind of an elevation, and there are many who think, like Dr. Earle, that the hypothesis of a low wooden stage or platform best accords with all the conditions of the problem, though they may not hold with him that this platform was surmounted by a *βῆμα*.

In his notes on the *ὑπόθεσις* of the play, Dr. Earle suggests that the words *τὸ δράμα ἐποιήθη ᾧ* mean that the *Alcestis* belonged to the seventeenth group of plays brought out by Euripides. As he points out, the statement in the *Γένος Εὐριπίδου* that the poet's first appearance took place in Ol. 81, 1 agrees well with this supposition, which seems a very reasonable one. But the words *λέλεκται δὲ τὸ δράμα τοῦτο ᾧ* in the Aristophanic *ὑπόθεσις* to the *Antigone* can

scarcely mean that the latter play was brought out by Sophocles in the thirty-second year of his dramatic career. It is much more natural to suppose that they refer to the order in which the plays were read by the Alexandrian librarian in cataloguing them; and in any case the phrase is too vague to be of much service in determining the disputed date of the *Antigone*. Hence the coincidence noted by Dr. Earle (Intro., p. xxix) cannot be regarded as being at all decisive.

The text of the edition is, on the whole, a conservative one; but the editor has made some ingenious emendations, among which the following deserve special notice. In line 44 he reads *πρὸς βίαν γ'* for *πρὸς βίαν σ'*. In 59 he reads (with Dindorf) *ῶνοιντ' ἂν οἷς πάρεστι γηραιὸι θανεῖν*, rightly, as I believe. In 64 he reads *κλαύση* for *παύση*, thinking that the MS reading arose from a combination of *κλαύση* with a gloss *πίση*. This seems better than *πείσει*, the emendation of F. W. Schmidt. *Κλαύση* certainly is admirably suited to the tone of the whole passage. In 237 he reads *χθόνιον κατὰ γᾶς*, transposing *κατὰ γᾶς χθόνιον* of the MSS. In 230 he retains *οὐρανίῳ*, but his defence of the reading seems unsatisfactory. Hipp. 1207 *κῦμ' οὐρανῷ σθηρίζον* is a common nautical hyperbole, and is not parallel to such an extravagant expression as *οὐράνιος βρόχος*. The other passage which he cites in defence of his position, Androm. 830 ff., will not seem very strange to any one who has had his cloak whirled high aloft by the wind on a gusty day. Doubtless the right substitute for *οὐρανίῳ* has not yet been suggested, but unless some more conclusive evidence is forthcoming, I must hold, with Prinz and Wecklein, that the word is corrupt. In 254-5 he reads *Χάρων καλεῖ μ' ἐπείγων· τί μέλλεις*; for *Χάρων μ' ἦδη καλεῖ τί μέλλεις ἐπείγου* of the MSS. In 304 for *ἐμῶν* he reads *σέβων*. The emendation is palaeographically a good one, but is not *τούτους ἀνάσχου δεσπότης σέβων δόμων* too strong an expression for the respect felt by a father for his children? Wecklein's *τρέφων* seems to give better sense, though the change is a harder one. Line 321 Dr. Earle (with Mekler) brackets as being probably an interpolation. The present writer, for one, cannot see the difficulty in *ἐς τρίτην μηνός* which some editors have found. It does not seem unreasonable to suppose that the *κύριον ἡμᾶρ* on which Alcestis was to render up her life was the day on which debts were usually paid, the *νομηνία*; and if so, the expression *ἐς τρίτην μηνός* is entirely natural, the sense being 'I shall not pay the debt of nature to-morrow nor the day after (third of the month), but to-day' (the first of the month). Why there need be any reference to 'extended payment' I am unable to discover. The day after the morrow is mentioned simply to strengthen the statement (cf. *χθές καὶ πρῶν, χθές καὶ τρίτην ἡμέραν* and similar expressions). 332-3 Dr. Earle retains, changing *ἄλλως* to *ἄλλων*. His defence of the two lines against Nauck is acute, and has much in its favor. In 458 he emends the MS reading to *Κωκυτοῖό τε ρέιβρον*. *Κωκύτους* of S certainly seems to point to *Κωκυτοῖο*, and L actually has *κωκυτοῖο* by a later hand. The change from *ρέιβρων* (*ρείθρων* L) to *ρείθρον* is also an easy one; but the plural is much more frequently used than the singular, and probably should not be altered. If Pape may be trusted, Sophocles and Euripides *always* use the plural, though, to be sure, in Soph. Ant. 1124 lyr. most MSS, including L, give the singular. In 565 Dr. Earle reads *σοί* for *τῷ*, and in 566 *αἰνέσεις* for *αἰνέσει*. This seems to be right. Admetus would not

be likely to admit that his guest would censure his hospitable conduct, especially as it was not at all certain that Heracles would ever discover the real state of the case. In 631 he reads *τοῦτον* for *τὸν σόν*. Vv. 636-9 Dr. Earle rejects as spurious, thinking them to be an interpolation from another play. In 734 he reads *ἐρρων*, with the scholiast, instead of *ἐρρον* or *ἐρροις*. In 1071 he adopts Monk's conjecture *ἦτις ἐστὶ* for *ὅστις εἰ* σὺν of the MSS. If the change is to be made, should we not go a step farther and read *εἴη* for *εἰ σὺ*? The optative in this construction is especially common with verbs of necessity like *χρή* (Goodwin M. and T. 555), and the change will be somewhat easier from a palaeographical point of view. In 1123-4 Dr. Earle transposes *λέυσσω* and *λέξω*. The change is ingenious but seems unnecessary, especially if we retain *θαῦμα* in 1123.

The explanatory notes are clear and concise, and err, if at all, in the direction of too great brevity. The edition is well adapted to stimulate discussion, and will be valuable to the critical student of Euripides as well as to the school-boy who is beginning the study of the drama. However much one may disagree with some of Dr. Earle's conclusions, the work is one to be heartily commended to lovers of classical learning.

H. W. HAYLEY.